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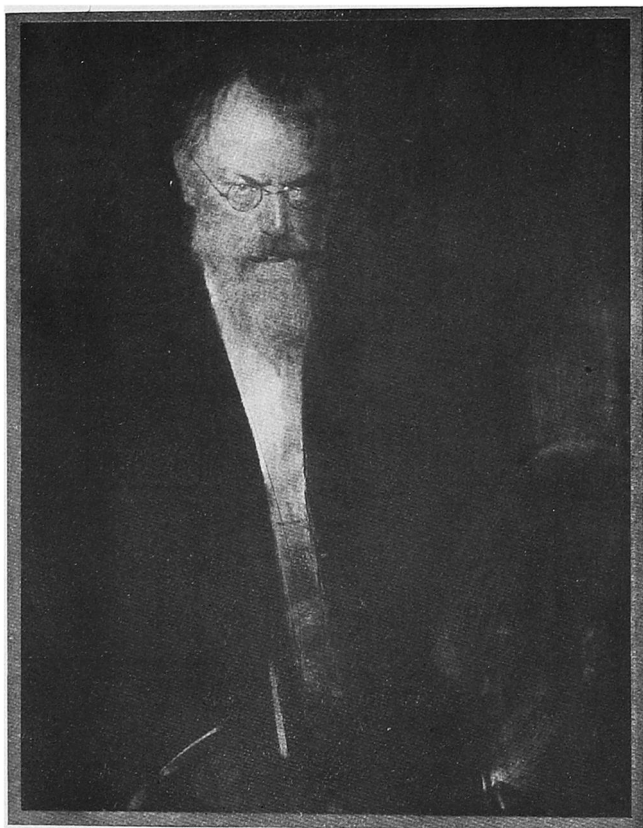
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## GLEANINGS FROM AMERICAN ART CENTERS

The Society of American Artists, New York, according to a local critic, is hardly to be congratulated on its twenty-sixth annual exhibition, which opened recently at the Fine Arts Building. This is, the writer thinks, one of the least satisfactory displays made by the organization in a number of years. Time was when the society brought forward almost as a matter of course, the exhibition of the year. Latterly, its displays have been in no way remarkable they have been no better than those of the Academy, and not so good as those made every winter in Philadelphia. How is this declension to be accounted for? In a measure, it may be explained by the defection of those members who have for several years held exhibitions of their own under the style of the Ten American Painters. Death also, deprived the society last year of two of its strongest members, in Alfred Q. Collins and Robert Blum. But perhaps the most significant of all the causes contributing to the present state of affairs is that which is discovered by the very simple process of glancing down the list of members and noting the names which are not, on this occasion, represented. The absentees include J. W. Alexander, Otto H. Bacher, George R. Barse, Cecilia Beaux, E. H. Blashfield, G. H. Bogert, Charles H. Davis, Kenneth Frazier, D. C. French, Alexander Harrison, J. H. Johnston, F. W. Kost, John La Farge, Wilton Lockwood, Will H. Low, G. W. Maynard, F. D. Millet, H. S. Mowbray, J. F. Murphy, Abbott Thayer, D. W. Tryon, and H. O. Walker. One may admit that these names do not all stand for inspired work, and at the same time see that their absence from the catalogue means a good deal. And even where some of the stronger men who do exhibit are concerned, it is to be noted that they do less than might fairly be expected of them to lend interest to the show. The jury awarded the Carnegie prize of \$500, for the most meritorious oil-painting in the exhibition by an American artist, to Charles C. Curran for his picture entitled "At the Piano." The annual Webb prize of \$300 for the best marine or landscape picture painted by an American artist went to Leonard Ochtman for his landscape "Autumn Sunrise." The Julia A. Shaw memorial prize of \$300, for the most meritorious work of art produced by a woman, was won by Mrs. Bessie Potter Vonnoh, for her small bronze group of mother with three children, entitled "Enthroned."

✿ One of the best exhibitions of water-colors—if not the best—ever held in Philadelphia, according to Francis J. Ziegler, opened with the usual private view, at the Academy of the Fine Arts recently. The excellence of this display, which is under the joint management

of the academy and of the Philadelphia Water-Color Club, shows how wise it was of the academy's management to omit water-colors from their regular annual exhibition, and to arrange for this subsequent display. Under the old order of things the water-colors in the acad-



LENBACH  
By E. J. Steichen

emy's yearly shows were overshadowed completely by the larger works in oil. Crowded by necessity into the smaller galleries they were overlooked by many and rarely received the attention they really merited. In this instance the water-colorists and the users of pastel, having things all to themselves, take possession of the main galleries, and very handsomely they fill them.

✿ The Press Artists' League, New York, will maintain, after April 1, a permanent exhibition of drawings by illustrators of books and the daily and periodical press, in the new gallery at No 138 West Forty-second Street, known as The Hogarth Head. It is the desire



RODIN  
By E. J. Steichen

of the league to give semi-monthly exhibitions of the original drawings of illustrators and the work of the younger American artists, from simple comics and cartoons in black-and-white to the more ambitious products in water-colors and oils.

✿ The offer of the New England Society to give a bronze statue—"The Puritan"—to Fairmount Park was accepted on behalf of the

park commission by its committee on plans and improvements. The statue is by St. Gaudens, and will cost \$10,000. It is a replica of the statue at Springfield, Massachusetts, and will probably be placed in the park on the triangle of the intersecting roadways at the foot of Lemon Hill, back of the Lincoln monument.

✱ A number of young New York artists recently organized a society which will be known as The Society of Young Painters. This society will exhibit the works of its members for a period of two weeks, commencing Monday, April 11th, at the Noe Galleries, No. 368 Fifth Avenue, New York. The society was organized last February by twenty young men. The object of the members is to further artistic training and develop the various phases of art specially followed by them. A jury of selections was appointed who will determine upon the pictures to be hung. The exhibition will not exceed thirty canvases owing to the limited space. The works will be classified into three heads, namely, pictorial, decorative portraits, and landscapes.

✱ The Cleveland School of Art, realizing that to keep alive an interest in art exhibitions are necessary, has fitted up a suitable room for exhibition purposes, and has inaugurated a series of free exhibitions of the work of noted American artists. The first given embraced paintings by Frank W. Duveneck, L. H. Meakin, and J. H. Sharp, of Cincinnati. The second of the series opened to the public February 10th, and was by Frank W. Benson, of Boston, comprising twenty of his best efforts. Between these, two by local artists were given, the first by Frederick Carl Gottwald and the second by Henry George Keller.

✱ At the annual meeting of the American Water-Color Society, held in New York, the following officers were elected: President, J. C. Nicoll; treasurer, James Symington; and secretary, Carlton T. Chapman. New members elected were Colin Campbell Cooper, E. N. Scott, W. G. Snyder, and F. Luis Mora.

✱ There are in this country several notable collections of interesting objects, large and small, from the classic lands, such as the Cesnola collection of antiquities from Cyprus now in the Metropolitan Museum of Art, New York, the recently acquired and immensely valuable Bartlett collection in the Boston Museum of Fine Arts, and the figurines from Greek islands in the Chicago Art Institute. The number of large-sized authentic statues is, nevertheless, small, and most of these would not be accorded high rank in any great European gallery. Undoubtedly the most notable single Greek original in the United States is the statue of Meleager, of rather more than life-size, deposited not long ago in the Fogg Museum of Art of Harvard University. It is by far and away the most famous among perhaps half a dozen pieces of Greek statuary in American museums which would be entitled to special mention in any handbook of ancient art.

✱ The trustees of the Toledo Museum of Art for some time have

been considering the advisability of establishing an art school in connection with the museum, and it now seems altogether probable that the proposition will take tangible form in the very near future. In connection with the museum property there is a large barn, a substantial brick structure, that could be remodeled at comparatively small expense into just such a building as the proposed school would require, and if the project is carried out this building will be utilized. It has ample room within its walls for an office and three or four large studio rooms.

✿ At the annual meeting of the American Water-Color Society, held at the Sherwood, in New York, J. G. Brown, the veteran painter of children, our "American Wilkie," one of the very few American painters whose familiar and appealing pictures have made his a household name throughout this entire country, resigned the presidency of the society. Mr. Brown held this honorable position for twenty years or more, and much of the popularity of the society is due to his personality and good management. Mr. Brown is succeeded by J. C. Nichol, the well-known marine-painter and eminent etcher.

✿ The Argentine Republic will have one of the largest and most representative art exhibits of any country represented at the World's Fair. Over two hundred paintings, portraying the life and natural characteristics of the country, all executed by Argentine artists, will be shown. The artists whose work is represented in this collection are graduates of the French and Italian schools of art. The paintings represent every phase of life south of the equator, including scenes from the broad pampas and rugged Andean heights, the animal and vegetable life of the great tropical jungles, the architectural novelties and antiquities of the ancient Spanish pueblos and studies of the beautiful women for which the southern countries are so famed. Edward Schiaffino, director of the National Fine Arts Museum of the Argentine Republic, will have charge of this special exhibit.

✿ The establishment of a new traveling scholarship has been established in New York by Lloyd Warren, chairman of the committee on education of the Society of Beaux Arts. A fund of two thousand dollars has been provided to defray the expense of this prize, which will be awarded next July, and the recipient will spend two years in travel and study abroad. The award will be based on the result of three competitive trials, to which all American draftsmen under twenty-eight years of age are eligible. The first two competitions will be held on April 16 and April 23 in New York, Philadelphia, Washington, St. Louis, Providence, Chicago, Syracuse, and Ithaca, New York, but the third, to which only the winners of the previous competitions will be eligible, will be held in New York.

✿ The financial condition of the Metropolitan Museum of Art, as shown by the report of the trustees, is in striking contrast with the

old situation, when the museum was so crippled for funds that additions of value to its collection were fewer and far between. The present happy condition of the affairs is due to the added income of two hundred thousand dollars per annum, in round figures, from the



WINTER IN FIFTH AVENUE, NEW YORK

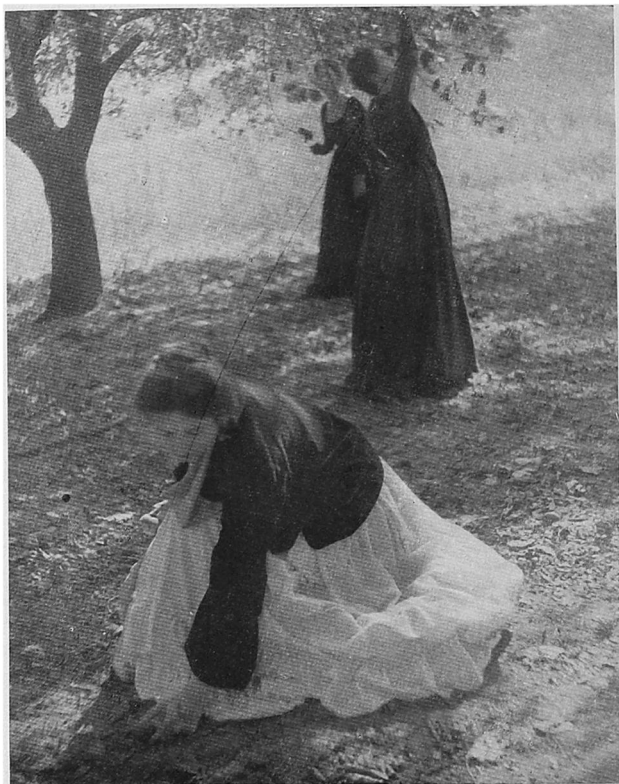
By Alfred Stieglitz

Jacob S. Rogers bequest, to be wholly devoted to the purchase of art objects, including antiques and books. The old conditions were "hand to mouth," with an income of about ten thousand dollars a year to be applied to such purchases.

✿ The eleventh annual exhibition of the Cincinnati Museum Association will open on May 21 and continue to July 11. The jury of selection consists of Frank Duveneck, Paul Jones, George Debereiner,

L. H. Meakin, Miss Dixie Selden, Miss Henrietta Wilson, C. J. Barnhorn, and C. S. Kaelin. All communications and inquiries for desired information should be addressed to J. H. Gest, director.

✿ According to a report recently received from abroad, while foreign



HAPPY DAYS  
By Clarence H. White

celebrities have been carrying off American honors and American orders the English and American painters have been gradually getting possession of the Paris salons, theirs being the larger percentage of works shown. The French are said to have suddenly awakened to this "national danger" and to have formed a new society, "La Société de l'École Française." The municipal council has granted the society permission to hold its first exhibition next June in the



Cours-la-Reine, and summer visitors will have three salons to visit instead of two. The projected movement has many hearty supporters.

✿ Pictures for the Canadian art exhibit at the World's Fair were selected by the Royal Canadian Academy, which has been holding its annual exhibition in Montreal. The fact that pictures hung in the annual show were to be chosen for the World's Fair art exhibit increased competition among artists of the Dominion. The Royal Canadian Academy wished to make the collection of paintings the choice of the art production of the Dominion, covering the last ten years. It is believed that Canada's art exhibit at the Louisiana Purchase Exposition will far surpass the display made at the Chicago World's Fair. Any work, dated in the last ten years, was eligible. About one hundred pictures were selected by a committee consisting

of Robert Hariss, C. M. G., president of the academy, Mr. Brownwell and G. A. Reid.

✿ The Pennsylvania Academy of Fine Arts has purchased from funds of the Temple bequest the following pictures from the annual exhibition which recently closed: "Still Life—Fish," by William M. Chase, which it is fair to say is the best piece of still life he ever painted; "The Little Hotel," by Joseph de Camp; "Mother Love," by Myron Barlow; and "A Glimpse of the St. Lawrence," by Birge Harrison (for the Gilpin collection).

✿ The American Water-Color Society held a business meeting recently, and announced its programme for the thirty-seventh annual exhibition, which is to be held at the American Art Galleries, Madison Square, from April 30 to May 15, or possibly until the end of the month.



FRIENDS  
By W. B. Dye

Carlton T. Chapman, No. 58 West Fifty-seventh Street, New York, is the secretary of the society, from whom circulars may be obtained. The members of the jury are George H. McCord, Jules Guérin, George Wharton Edwards, Alexander Schilling, Arthur Parton, R. Swain Gifford, W. H. Lippincott, Percy Moran, J. C. Nicoll, R. M. Shurtleff, George H. Smillie, and Thure de Thulstrup. The Hanging Committee is composed of J. Francis Murphy, Frederick Dielman, and Walter Shirlaw.

✿ Albert L. Groll's landscape "Autumn" was awarded the Samuel T. Shaw prize of \$300 by the vote of the members of the Salmagundi Club, New York, for the best picture in the club's annual black-and-white exhibition.

✿ Plans for a permanent art gallery at Lexington, Kentucky, where pictures, statuary, and other work by the leading artists of the country may be shown and where the art treasures of the city may be safely stored, are on foot, the idea being to convert the old art museum in Central Park into a permanent one.

Bernard Flexner, in a letter to the Park Commissioners, made the suggestion some time ago, and it was favorably received by the board. The plan is to convert the old building in the northern end of the park into a modern art museum. The building was used for that purpose during the old exposition, and is a fire-proof structure. It is now in bad repair, but can be renovated and made admirably adapted to the purposes with the outlay of only a small sum. To maintain the museum, Mr. Flexner proposes that an association or corporation be formed, each member to be taxed a certain sum each year, and this fund to be used in securing the use of famous paintings for exhibition purposes and for the usual expenses incident to such a building.

✿ During the year 1903, over 400,000 visitors passed through the gates of the Pennsylvania Museum of Art at Philadelphia. The total



SADAKICHI HARTMANN  
By Zaida Ben Yusef

number of visitors to the Boston Museum of Fine Arts during the past year was 295,416, including 198,806 on Saturdays and Sundays when the museum is open free, and 31,523 paid admissions. Taking into consideration the difference in population, the Detroit Museum of Art makes fully as good a showing for the year of 1903, something over 140,000 persons having visited there during that period.

✱ In regard to the suggestion of Charles Stewart Smith, chairman of the building committee of the Metropolitan Museum of Art that when the contemplated new wing is designed for the Metropolitan Museum, New York, there should be provided a large gallery exclusively devoted to the display of American art, J. Carroll Beckwith said, recently: "The artists hail with extreme delight the very admirable suggestion of Mr. Smith. Even our own educated amateurs are in many instances ignorant regarding American art production. Happily, the mistaken interest in a large amount of indifferent foreign work, which was shown in the '70's by our collectors, no longer exists. In the last century there were a few enlightened and patriotic amateurs, who gathered the works of Copley and Stuart, Church and Kensett, and these have proved the wisdom of their purchase by being much more valuable to-day." Mr. Smith's idea of a gallery is somewhat upon the plan of the room in the Louvre devoted exclusively to masterpieces of the French school of the nineteenth century. A petition to the directors of the museum is being circulated and is receiving hundreds of signatures asking them to set apart a gallery in the new wing of the building for such a permanent collection. It was started at the Salmagundi Club, at the dinner given in honor of George Inness, Jr., and will show the names of all the prominent artists of New York, as well as many well-known laymen.

✱ A dispatch from San Francisco, California, states that Miss Sarah M. Spooner has presented to the Memorial Museum in Golden Gate Park more than fourteen hundred objects of art, said to be valued at more than fifty thousand dollars. Miss Spooner, who was originally a resident of Philadelphia, has been living in San Francisco for the last nine years. Half of Miss Spooner's collection has been seen in the large Eastern cities at different times. The laces and a large portion of the ceramics were in the Metropolitan Museum of New York. Other objects of art were in the Boston Museum of Fine Arts.

✱ The fifth annual report of the Utah Art Institute was filed with Governor Wells recently, by Secretary Edna Wells Sloan. The report deals in detail with the exhibits held by the institute and the trouble that arose over the awarding of the State prize of \$300. Most of the pictures of the Alice art collection, now in the rooms of the Commercial Club, it is stated in the report, will be sent to the World's Fair at St. Louis. The Art Institute has no available funds on hand, the receipts and disbursements for the past year having balanced at \$1,120.70.

♣ Mediocrity, it is reported, is the dominant note of the Art Club's thirteenth annual exhibition of water-colors and pastels. Work frankly bad is, indeed, almost lacking, but of the four hundred odd contributions which go to the making of the display few are worth



FLEUR-DE-LIS

By Rudolf Eikemeyer, Jr

more than a passing glance. Now and then one finds a bit which may be described as "clever," while some of the older men have sent representative examples of their skill, but the vast majority of the work shown is decidedly uninteresting. The reason for this lack of interest it might be difficult to assign; and perhaps it would be expedient to say simply that this is an off year.